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SEPTEMBER
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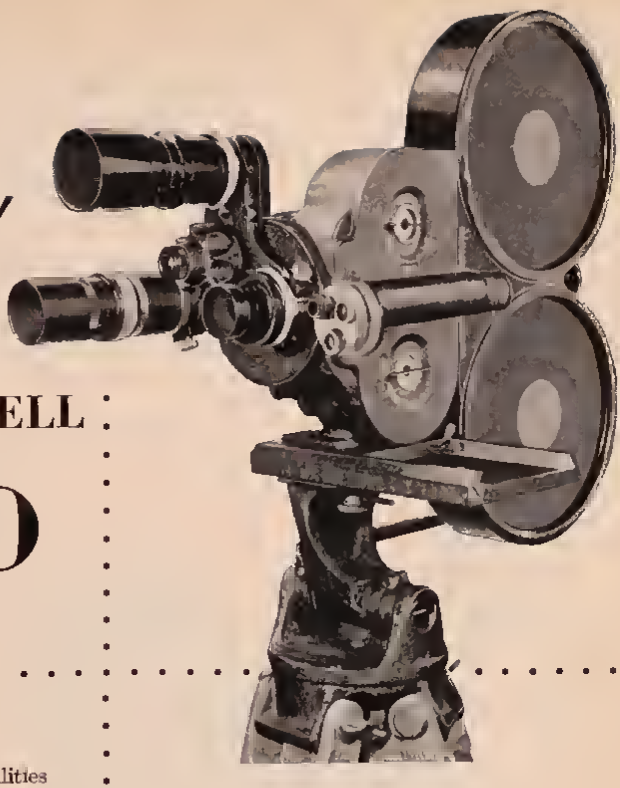

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 28 SEPTEMBER, 1947 NO. 9

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ON THE FRONT COVER—Director of Photography James Brown, Jr. (with eye-shade) in center foreground, listens while director Frank Wisbar explains a scene before rehearsal for "The Prairie," produced by Zenith Pictures, Inc. for Screen Guild release. Feature was made at the new Motion Picture Center Studios. Still by M. B. Paul.

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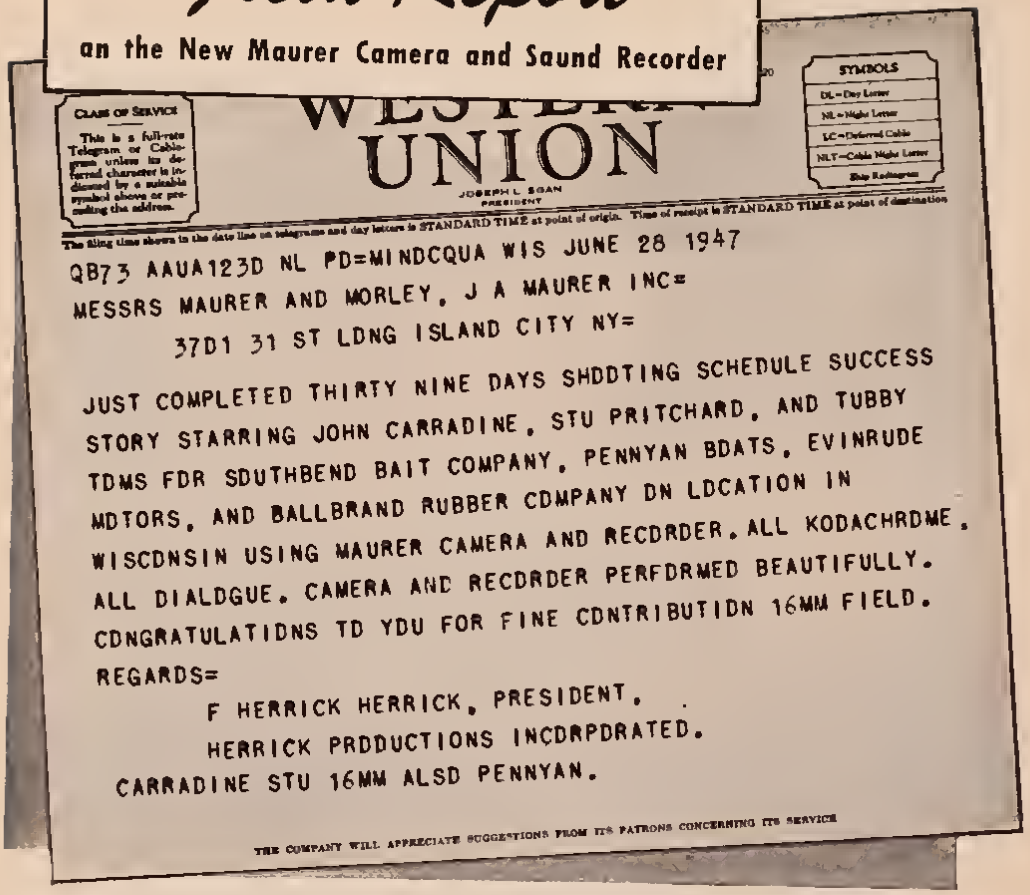
Field Report

on the New Maurer Camera and Sound Recorder



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"Climbing the Matterhorn"

FIRST 35 MM. RELEASE IN ANSCO COLOR

RICHARD ANGST photographer on "Climbing the Matterhorn," rigged up his DeBrie camera on skis for a travelling shot in the snow. Batteries to operate the motor on right side of camera were carried by Angst on his back.

INITIAL picture to be produced in 35 mm Anscocolor for general theatrical release will be a 21 minute featurette, "Climbing the Matterhorn," produced and directed by Irving Allen and released via Monogram. It was photographed in Zermatt, Switzerland, and on the Matterhorn by Richard Angst and Tony Braun—both European motion picture cameramen.

Before leaving Hollywood for Switzerland a year ago, producer Allen contacted J. Kneeland Nunan, head of the coast offices of Ansco, and asked for 5,000 feet of the 35 mm Anscocolor negative for his proposed picture of the Matterhorn. At the time, major portion of the color negative in Hollywood was for testing purposes, but Allen was given 2,000 feet of the stock for the project. Upon arrival in Geneva, Switzerland, however, he was happily surprised to find the other 3,000 feet of film awaiting him.

As neither a cameraman nor equipment of any kind was taken along by Allen, he encountered many difficulties and delays in Switzerland before acquiring two photographers and necessary basic camera equipment for the project. The producer had previously known Angst (who photographed "White Hell of Pitz Palu" and "S O S Iceberg" in former years) and was able to engage him for the picture. Through Angst's assistance, Tony Braun was secured.

With the photographer problem solved, Allen turned to securing the camera equipment. He arranged to rent two Mitchell cameras in Paris—which, by the way—seems to be the only place in Europe outside of England where Mitchells are available. The cameras were shipped to Geneva, but were held up by Swiss customs officials. After battling red tape for the importation, Allen abandoned the entire plan and decided that—if the picture was to be made at all—it would have to be with what cameras and equipment he could round up in Switzerland.

As there was not one Mitchell available in all of Switzerland, Allen finally settled for a DeBrie owned by Angst but which only used 400 magazines, and an Arriflex which was rented through Braun. The Arriflex had no tripod, so a 16 mm. tripod was rigged up to serve the purpose. Further complications were encountered as the camera had only one 200 foot magazine.

The unit started in Zermatt, and progress was made in shooting around the town. However, the color negative was in 1,000 foot rolls, and had to be broken down by hand for the 400 and 200 foot magazines. In addition, no rewind was available for this work done by the assistant cameraman each night.

On the mountain locations, the limitation of only one 200 foot magazine for the Arriflex camera created continual delays. After exposure of one roll, there was a half hour wait while the assistant unloaded the exposed film in the 200 magazine with use of a black bag, canned the film properly, and then reloaded with new negative for shooting to resume.

Allen points out that the film was shot under the most difficult conditions. There were no reflectors available, no makeup on the people used as actors, and the unit did not even have access to a light meter. Everything was necessarily guess work, which was hazard-

(Continued on Page 341)

WE OPERATE THE BIGGEST CAMERA CRANE IN THE WORLD

By PAUL IVANO, A.S.C.

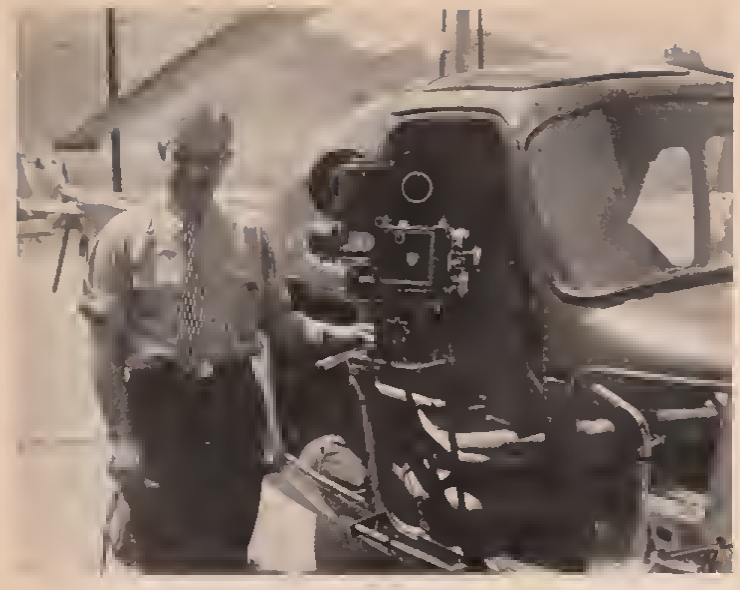
PAUL IVANO A.S.C., shown behind camera mounted on helicopter for traveling shot tests

INEVITABLY the search for a flexible, far-reaching camera mount for outdoor cinematography has lead to experiments with the helicopter. The very first of these experiments has already shown sensational results, the possibility of zoom shots from two to twelve thousand feet, shots at any focus to follow a racing car at ninety miles an hour to slower dolly shots to follow a walking or climbing man.

With Bob William and under the auspices of the Academy of Motion Picture Arts and Sciences, I have experimented in the past few months with moving shots from a helicopter piloted by Knute Flint of the Armstrong Flint Helicopter Co.

Obviously the possibilities presented by a helicopter are of enormous advantage to the cinematographer. The fact that this vehicle has a ceiling of twelve thousand feet, a speed of ninety miles per hour, a degree of steadiness not found in any other aircraft, and the ability to move in any direction, up, down, laterally, or at any angle, offers a most inviting prospect. Even the dullest imagination can envision the dozens of uses which this flexibility of movement gives to motion pictures. A helicopter can lead, follow or take side-angle views of a

Camera mounted on helicopter, can shoot from ground level (left), or follow action and photograph it (right) from several hundred feet elevation. Method is a major contribution to motion picture photography on production



RALPH DENSMORE, camera engineer on the Mark Armistead staff, who designed and built the special vibrationless camera mount for the helicopter.

chase regardless of terrain It can even follow horses down the side of sand and shale slides These uses would certainly occur to the makers of western and outdoor action dramas

The ability of the helicopter to rise steadily and in any given direction opens up dramatic possibilities for the use of such a camera vehicle in disclosing immense panorama shots, or conversely coming down from great heights to focus on some object of special dramatic interest

All the paraphernalia of railway tracks, special railway crane and engine used by David Selznick in 'Gone With The Wind' to shoot the spectacular pull back shot, which disclosed the wounded in the station square of Atlanta, could have been dispensed with if he had had a helicopter at his disposal at the time the picture was produced

However, before any of these attractive advantages could be realized, certain fundamental drawbacks had to be overcome The first was the matter of vibration Although with much less tendency to vibrate than the ordinary airplane, at the same time the helicopter with its enormous rotor blades, has certain vibrational phases peculiarly its own In experimenting to overcome these, several camera mounts were tried out The first a tubing framework, proved entirely unsatisfactory The second, which attempted to damp vibration by the use of rubber mounting, merely added its own type of mushy vibration to the more regular vibrations of the helicopter Finally, a combination of mounting, Akely head, and method of operation overcame this handicap

Helicopters have a limited load capacity Including such items as pilot, cameraman, gasoline and camera they can only carry a maximum loaad of six hundred pounds This means that the cameraman must operate his own camera without assistance, thereby making following difficult and limiting focusing to split focusing By coordinating, through practice, flight movements and camera operation these difficulties can be solved The use of an operator will have to wait until helicopters themselves develop into greater weight carriers But already the Bell Company has developed a five place helicopter which only waits to be licensed

Wind aloft also creates a problem for the cameraman operating from a helicopter All flight has to be coordinated with wind direction to insure steadiness of movement Zoom shots should be made directly into the wind

Dust presents its own peculiar problem The great rotor blades stir up dust and therefore all close shots must be planned for lawn, sod or wetted-down surfaces Also care has to be taken as to the direction and distance from which shots are made in order not to disturb the clothing and hair of actors by the rotor-created wind However, this does not mean that close shots can not be taken, but merely that the direction of these in relation to the rotation of the blades must be carefully worked out

In the experiments conducted by Bob William and myself more than two thousand feet of film were shot All these shots were unrehearsed and made under whatever light conditions existed at the time Despite the lack of preparation and good light the film exposed showed extremely good results There are shots following a car at some sixty miles an hour, other shots coming down from a height of about two thousand feet to the brink of a cliff where a man was standing, and then following this same man closely as he ran over broken terrain, jumped into an auto and sped away Also panoramic shots of buildings were made as well as moving shots around and between these buildings

(Continued on Page 330)

Enlarged frames from a test shot. At top, both auto and helicopter are stationary Then the car took off across an airfield—with the camera-crane helicopter following and gradually gaining altitude At bottom auto has stopped and helicopter drops down to come in for a close shot

MOTION PICTURE CENTER

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HOLLYWOOD'S NEWEST STUDIO

of Bardwell & McAllister and Mole-Richardson lamps and products for complete service. Faxon Dean, A.S.C. has established his camera rental service in a special building on the lot, and will provide all types of camera equipment for the producers in addition to his complete machine shop for maintenance and repairs. The generator plant has been set up to deliver 20,000 amps. The mill is equipped with latest facilities for efficient operation, and adequate storage space has been provided for sets and the flats used in set construction. The two-story Crafts building houses the props and paint departments on the ground floor with projection rooms above, while another two story building is available for grip equipment.

Other facilities include a two story administration building containing 52 offices, commissary seating 90, casting office building, 15 dressing rooms, each equipped with shower and lavatory, for stars and featured players, and two large general dressing rooms for extra and bit players. Additional offices are also spotted close to the stages for use of production departments during shooting.

Nine Stages

Five buildings with a total area of 80,000 square feet comprise the stage facilities to allow for shooting three productions at a time—or total of 600 shooting days on the lot annually. Four of the five buildings have soundproofed partitions which can easily be closed to make two separate stages in each for production purposes.

Largest stage measures 220 by 118 feet, with height of 40 feet to the catwalk. Two others are 180 by 100 feet, with catwalk height of 35 feet, another has area of 70 by 160 feet, while the smallest stage measures 75 by 78 feet.

Telephone Circuit Recording

Special arrangements have been completed with Sound Service Studios—recorders of Western Electric sound system—and the Telephone Company whereby the latter has wired each stage on the lot so that sound recording production during filming is transmitted via telephone lines for recording on latest Western Electric sound recorders operated in the Sound Services plant several blocks away. This procedure allows for continuous operation of high quality sound recording and prevents loss of time through breakdown of a sound truck or channel at the studio during production. If an emergency should arise substitution of another sound recording channel at Sound Services can quickly be made to prevent delay of more than a few minutes.

Cost of construction and equipping of Motion Picture Center represents an outlay in excess of $2,500,000.

More than 12,000,000 ounces of the world's purest silver are used each year by the Eastman Kodak Company for photographic purposes.

Exterior set on the largest stage of Motion Picture Center studio for "The Prairie." Zenith production with James Brown, Jr., A.S.C., as Director of Photography. Cyclorama covered three walls of the huge stage to provide sky backing, with necessary clouds projected via arcs during shooting.

OUT-ORSONING ORSON

By HERB A. LIGHTMAN

IT is something of a coincidence that this summer, while Orson Welles struggled on a Republic Studios sound stage to fit Shakespeare's *Macbeth* onto film, a former schoolmate of his (with Orsonish versatility) was busily completing a 70-minute, 16 mm version of that same tragedy for release to schools and colleges throughout the nation.

The young producer is David Bradley of Winnetka, Ill., who, with a cast and crew of ex-G I's, a scraped-together producing capital of $5,000, and a determination that can only be described as grim, managed to turn out an unusually polished job of breathing cinematic life into the Bard's most famous tragedy.

Like Welles, Bradley is a product of Chicago's exclusive Todd School, where cinematically inclined moppets are turned loose with camera and megaphone to try their hands at making celluloid gallop. While still a teen-aged Lubitsch Bradley turned out film versions of Oliver Twist, Treasure Island, The Christmas Carol, Emperor Jones, and 'Peer Gynt'—which he wrote, directed, photographed, edited and projected. A veritable one-man studio, he later enlisted into the 167th Signal Photo Co. as a newsreel cameraman and spent three years photographing jeeps and generals from Camp Crowder, Mo., to Munich.

While he languished in an army upper bunk, enduring the slings and arrows of those whose filmic appreciation extended only as far as Betty Grable's legs, Bradley was busily planning his super-production of *Macbeth*. Each week he sent voluminous production notes to a cast and crew scattered from the Aleutians to the Burma Road. From a candle-lit, wind-swept pyramidal tent on Kiska came back sketches for costumes and settings; out of the green hell of Pacific jungles came plans for lighting and camera angles. All of this data Bradley slavishly compiled into bales of production notes—waiting patiently for *Der Tag*.

Finally, on June 15, 1946, actual shooting began on the Bradley version of *Macbeth*. Three months and 7,000 feet later the cameras recorded the last scene of the production. There followed additional months of editing and painstaking post-synchronization to make the dialogue fit the lip movements of the actors.

The result is a well-thought-out, imaginatively executed length of low-key celluloid that conveys with fresh originality Shakespeare's story of Scottish skullduggery in the 11th Century. In the title role, Bradley gives a restrained and convincing performance, as does Jan Wilimovsky, who plays the role of his bloodthirsty consort. Some of the other actors, though camouflaged with facial foliage, look more like Andy Hardy than hairy-chested warriors, but judged from the viewpoint of overall production quality, the film shows a thoroughly professional approach.

Direction by Thomas A. Blair, a former Marine, is deft and generally well-paced. Lighting and camera work by Robert McKisson, a fifteen year-old camera genius, is of a quality that compares favorably with that of expensively mounted professional productions. Bradley, in his multiple role of producer, actor, scenarist, editor and director of photography, proves to a somewhat brow-beaten public that Orson Welles has no corner on the boy wonder market. *Macbeth* is his picture, and he has every reason to be proud of a job (or jobs) well done. His filmic approach to a subject is forceful and dramatic. He uses the camera not to photograph a stage play, but as an actual participant in a drama skillfully adapted to the screen.

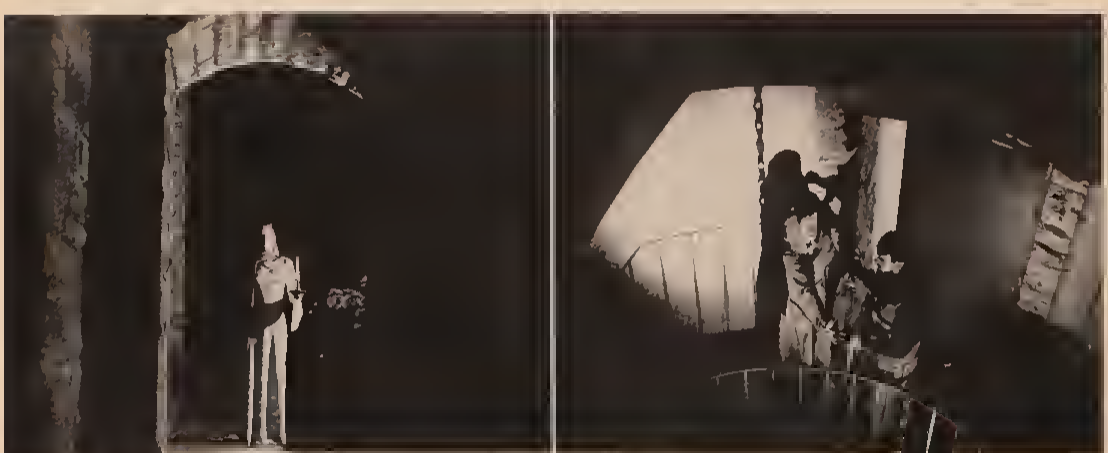
Photography Scores Heavily

While critics may ponder the interpretation of some of the dialogue, they cannot but approve the excellence of the photography. Wide-angle lenses, low key lighting, well executed special effects, dramatic composition, and low camera angles—all add up to a very finished job of 16 mm cinematography.

Especially effective are shots showing close-ups of the faces of Macbeth and Banquo, framing a weird silhouette of the three witches boiling their brew on a rocky crag 100 feet from the camera. Equally spectacular are close up shots of the witches themselves, grotesquely lighted as they mumble and chant about the bubbling cauldron.

The sequence which shows the murder of Lady Macduff and her son is pointed up through the use of dramatic cross-lighting and subjective camera treatment. As the camera lurches in toward the horror-stricken victim, a *cut* is made to her point of view and we see a sharply studded club come crashing into the lens.

Other effective sequences include the dagger scenes, Lady Macbeth's sleep-walking scene, and the banquet scene—all of which are staged with a good deal of mood and imagination. Somewhat less professionally executed is the Birnam Wood-to-Dunsinane battle sequence, which contains one excellent *dolly*



David Bradley's production of "Macbeth" is notable for its unusual low-key photography, executed by 15-year-old cinematographer Robert McKisson. The lighting in Lady Macbeth's sleepwalking scene (left) simulates the glow cast by the candle she carries. In the dagger scene (right), a low light source, high camera angle, and the interesting architecture of a circular staircase combine to form an arresting composition.

The above scenes are from the 16 mm. version of Shakespeare's "Macbeth" as produced by David Bradley of Winnetka, Ill. The production is distinguished by outstanding photography, authentic settings, and well-designed costumes. Produced on a shoestring budget, it has been slanted to appeal to high school and college audiences.

shot, but otherwise looks like a troop of armor-clad Boy Scouts searching for Easter eggs.

Explaining the overall conception of the production, the producer observes: "We realized that the strength of our *Macbeth* must be found in stimulating cinematic treatment portrayed with such angular camera compositions as to suggest the twisted, supernatural aspects of the drama. With a vast majority of the scenes taking place indoors or at night, we planned our lighting for harsh contrasts and textures, so that on occasion, the brooding menace of cold, murky stone could almost be felt. . . . For our *Macbeth* was to be, above all, a *movie* depending upon atmosphere more than acting, punch more than pomp for its success or failure."

Costumes Fit the Drama

Production wise, the costumes are one of the several important elements which give this filmization of *Macbeth* its professional finish—yet these costumes were made from whatever remnants happened to be available: draperies, bedspreads, blankets and towels rummage sale mill ends, former finery begged or borrowed from friends.

The costumes were designed by an Air Forces man, then stationed in the Aleutian Islands. They were broken down into simple basic patterns that could be changed and embellished to provide a variety of wardrobe. Thirty-five costumes made out of gunnysacking were designed for the English warriors, and thirty-five for the Scottish warriors, including trousers and tunics, plaid tartans and caps, and battle jackets made of felt (to simulate leather).

Boots presented the most difficult wardrobe problem. Since soft leather in sufficient quantities was unattainable, heavy felt had to be used. These photographed realistically, but wore out quickly and frequently had to be resoled.

Macbeth's battle jacket, weighing fifteen pounds, was made of unusually heavy cowhide, laced at the sides and studded with paper fasteners to simulate bronze nailheads.

Lady Macbeth's costumes were adapted from two basic designs. The garment used in the sleep walking scene was a simple, form fitting and a skirt with train. The costume which she affair with long pointed sleeves, straight bodice, wore in the other scenes was of similar pattern, but with dramatic sleeves that almost touched the floor. Her accessories included a belt of linked brass pieces, a wide gold belt, and a collar set with jewels.

Macbeth's jewelry was skillfully fashioned of tin can lids, chains and pieces of glass. Other pieces, including necklaces, rings, and bracelets—were donated by friends and cleverly re-designed to fit the motif of the drama.

Properties were made in Bradley's basement by a crew of willing assistants. Seventy-nine helmets were constructed from *papier mache* super imposed on clay molds and later painted with silver paint. Other headgear included crowns for Macbeth and his wife, as well as for the eight kings who appear to haunt Macbeth.

Beaver board, decorated with cut-out insignia, served as a basis for the shields carried by English and Scottish warriors. Battle axes, daggers, spears and swords were carved from wood and painted with a metallic pigment that gave them an authentic appearance.

Properties for the witches' scenes included toes of frogs, bats' wings, snakes' heads, roots of hemlock, and the eye of a newt—all made of molded *papier mache*. All of these weird ingredients (including a live frog captured at the scene) were tossed into a large copper cauldron which had been used to boil maple syrup in Vermont, and which was rented from an antique shop.

Settings Create Atmosphere

Largely responsible for the fine mood which pervades the entire production, are the settings—all of which have an authenticity that is thoroughly convincing. Only one set was especially built for the picture. Duncan's battlefield tent—made of strips of heavy canvas tacked about a porch. The other settings were all actual locations situated within 100 miles of Chicago. Chief amongst these was a huge medieval castle, skillfully reconstructed on the banks of the Rock River near Rockford, Ill. This fortuitous bit of architecture served as settings for Lady Macbeth's chambers, the banquet hall, the coronation room. Lady Macduff's sitting room and a striking circular staircase about which much of the action was staged. The rugged rock-hewn walls and arches of the castle were exactly right for the settings depicted.

A parish house just six blocks from Bradley's address, served as the locale for the murder, the courtyard of Northwestern University's Deering Library was used for the sleepwalking scene and several others. An abandoned stone quarry in Racine, Wis., provided a splendid locale for the witches' heath and rock cavern.

The battle of Birnam Wood was staged in a forest area near Bradley's home. Macbeth's castle, strikingly silhouetted against the sky, was in reality the Holy Hill church in Milwaukee, Wis. All of these locations were skillfully chosen to tie in with the mood and period of the drama. They do much to give the film a credible and authentic touch.

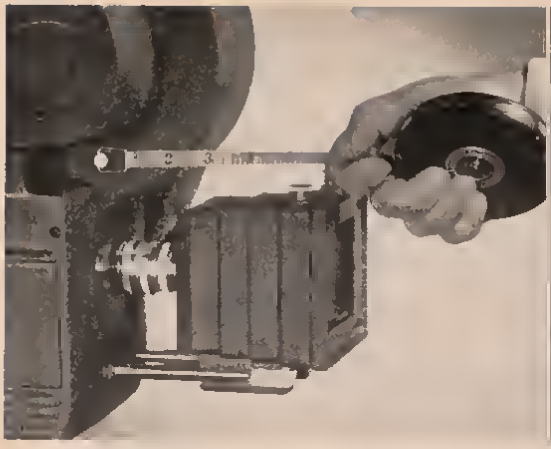
Large set dressings, such as thrones for Macbeth and Lady Macbeth, were made from the designer's specifications out of wood and cardboard trimmed with ornate molding. The gnarled oak, which added so effectively to the stark atmosphere of the witches' scene, was discovered several miles away and lovingly hauled to the locale of the action in the rumble seat of a car.

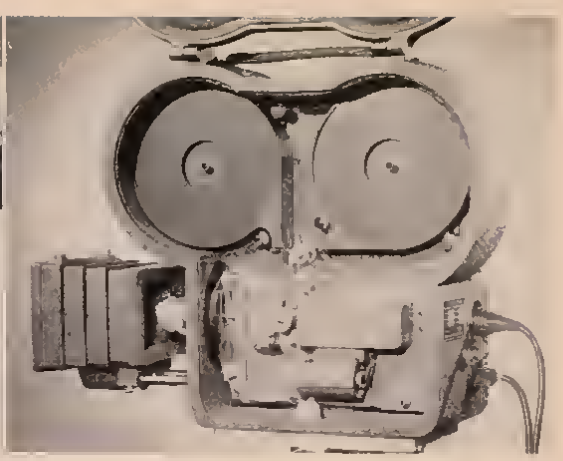
Sound is the Finishing Touch

Perhaps the most difficult problem encountered in filming the 16 mm *Macbeth* was that of adding sound after all of the action had been filmed and edited. This was done by means of post-synchronization, a device in which the film is projected and the words are spoken to coincide with the lip movements of the actors.

Perfected in Hollywood as a standard technique in the filming of long shots where a microphone would be evident in the scene, the technique is especially difficult to master in close-ups, where any little deviation is noticeable. It is a tribute to the actors in the film that the synchronization is, for the most

(Continued on Page 332)





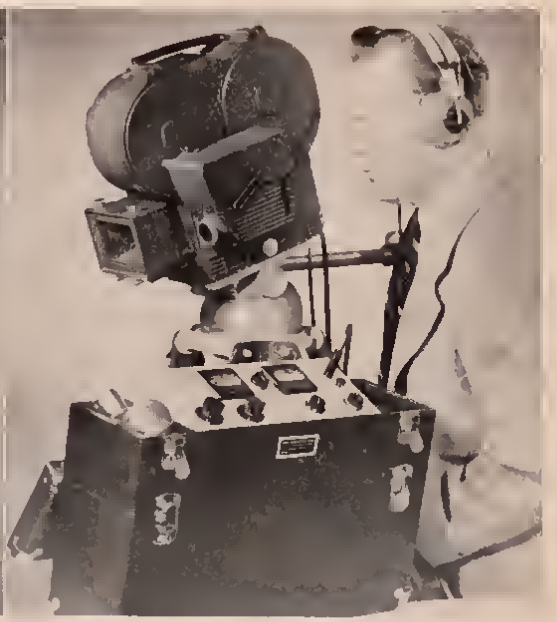
The new "Auricon-Pro" 16 mm sound camera is designed for constant use and professional performance and results. At left convenient stud above lens mount provides accurate measurement between camera and subject. At right, side cover is removed to show interior.

NEW "AURICON-PRO" 16 mm. SOUND-ON-FILM CAMERA BY BERNDT-BACH

DESIGNED in Hollywood, with every working part built for professional service, the "Auricon Pro" 16 mm Sound Camera provides a rock-steady picture while recording high-fidelity sound on the same film at the same time. The Auricon-Pro Camera also will operate double-system in synchronism with the Auricon Model RT 80 Recorder. This newest Berndt-Bach Camera is the result of pioneering experience in manufacturing 16 mm sound-on-film equipment since 1931.

Single-perforated film for 16 mm. talking-pictures is available from all film manufac-

(Continued on Page 338)



At left, a geared Veeder-Root footage counter indicates footage exposed, and can be re-set to zero. Right, the complete "Auricon-Pro" camera and equipment.

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15. The Pre-Editing Stage

By CHARLES LORING

THE editing process is more than a mere mechanical procedure—it is a cinematic force, for it is in the cutting room that a mass of incoherent footage gradually evolves into a finished motion picture. The cutting phase, far from being a simple job of assembly, is a creative craft. It is the final proof of the filmic pudding—for without it, a skillful script, deft direction, and brilliant camerawork would be just so much wasted effort.

A film editor must have certain personal attributes that fit him for this most exacting of cinematic techniques. He mus have patience, a "feel" for pace, an instinct for dramatic emphasis, and the ability to visualize in overall terms the impression separate fragments of celluloid will convey when cut together accotdng to a preconceived cutting plan.

Film editing is work that is at the same time nerve-wracking and fascinating. It is nerve-wracking in that it demands absolute precision in timing and matching of action. It is fascinating in that the editor is actually able to see the film srory grow bit-by-bit as the separate scenes pass through the scope of his viewer.

Like any other phase of film making, editing draws its sureness and creative force from preplanning. This planning begins with the sequence of dramatic climaxes as ser down in the master shooting script. It follows through in the direction and staging of the action. Finally, it begins to bear fruit in the series of calculations that immediately precede the actual joining together of the separate scenes. It is this *pre editing* stage rhat we shall analyze.

Get Yourself a System

It is of prime importance in editing, as well as in every other phase of film production, to have a clear-cut system of operation. To many film makers edtring is a nightmare simply because they don't know where ro begin. Once having begun, they don t know how ro control their footage. They are always wondering what became of this scene or that. They get their *trims* mixed up with the usable footage, and they confuse the good *takes* with rhe bad *takes*.

The editor should know at all times just where to lay his hands on any required scene. He should have an efficient numbering system for identifying each scene and he should make suitable provision for filing *trims* of the footage.

There is no *one* best system to use in editing film. Every cutter has a bag of cutting tricks and techniques which he has found to be effective afrer years of experimentation. Indeed, if you were to hand ten first-rate cutters prints of identical raw footage and rell each to cut his own srory, you would find yourself with ten different stories, each completely cut, but each with a different approach and overall meaning.

For this reason, it is nor to be implied that the following systrem of editing is rhe *only* practical system. Rather, let us say rhat it is one method that has worked very well in rhe past and may prove useful to rhe serious filmmaker. As he goes along, however, he will discover and develop approaches which closely fit his own talents as an editor, and in time wtll evolve an edtting srvle distinctly his own.

The First Steps

Taking the pre edtting principles step-by srep, let us begin by supposing that you have just received your processed raw footage back from the lab.

If as was strongly recommended in an earlier chaprer, you carefully slared each scene according to its shooting script number during shooting, the job of assembling the footage in sequence becomes a simple matter of cutting the scenes apart and re-assembling rhem in numerical order. If, however the scenes were not slared, a practical numbering systrem musr be applied to the footage before it can safely be broken down into separate scenes.

First, mount rhe separate rolls of film onto 400 foot reels, each of which is identified by its own letter—A, B, C etc. Here let it be said that it is always wise practice to have a *work print* made and edge-numbered to match your original color master print or black and white negative. Use this work-print for all of your preliminary editing and reserve your original in a safe place, to insure against scratches or orher damage. Later, after the cut work print has been approved, you can (by matching edge numbers) cut your original exactly to match.

Ar any rate, your film as shipped to you from the lab, has been wound onto 400 foot reels, each of which has its own distinguishing letter. Your next step is to project each reel and list each scene in order, recording an order or *roll* number, plus a brief description of rhe contents of the scene. Simply list out-of-focus or poorly exposed *takes* without giving them a *roll number*. Give a separate sub-number to each *take* of a given scene, indicating on your list which is the best *take*.

Next, record the data for each good scene on a 3 x 5 card, including the image size (Long shot, Close up, etc.), the camera angle, and a brief description of the action. Record the *roll number* in rhe *lower right* corner of the card. Scene B-8, for example, would refer to the eighth scene on the B reel of rough footage.

Cutting on Paper

Now, project the film for the second time. Ar rhis screening try to piece together as much of the film's sense as possible from the overlong out of sequence footage that appears on the screen. Take additional notes on details that escaped you ar the first showing. Follow your cards as you go and record any additional data alongside its appropriate scene.

During the screening, watch rhe footage carefully ro note any discrepancy which may exist between continuous action in medium shots and close ups. Perhaps you will find, roo, thar although a certain bit of action seemed essential in the shooting script it is quite meaningless when seen on the screen. Notice scenes that seem to doverail naturally in content or angle, revealing a relationship that was not evident in the script. Continue to refer to your cards as you view the footage, so rhat you will mentally associate each scene with the data you have recorded for it.

Now, fresh from having viewed the film, take your scripr or continuity list and (using it and the film as your guide) arrange your 3 x 5 cards in the order in which you feel the scenes should appear in the final cut of the film.

It is quite possible that having carefully reviewed the footage during screening, you will find that the scenes naturally fall into a cutting sequence that is a bit different from your original concept as set down in the script. If thar is rhe case juggle the scenes about and make script notations of the proposed changes in scene order. As a final check on continuity, it may be necessary to screen the foorage once more before breaking it down into separate scenes. You cannot possibly know your foorage too well.

When you have your cards arranged in what you rhink will be the most effective continuity order, number them consecutively, placing this new *continuity number* in the *upper left* corner of the card so as nor to confuse it with the *roll number*.

The *roll number* will rell you just where on rhe raw footage a scene of a given description is now located. The *continuity number* will tell exactly where that particular scene will fit into the cut footage. Now, arrange your cards in rotation according to *roll number* and you will be ready to break down the footage into separate scenes.

The Scene Breakdown

In order ro break down your footage efficiently, you will need either a peg board or a pigeon-hole tray. A peg board is a flat square board with nails or wooden dowels set into it in rows of ten at intervals of four inches. The pegs are numbered in rotation from 1 ro 100 by means of painted letters. To file film on such a board, you cut your footage into separate scenes, roll each scene up in a small roll, tape the end, and mount it on the appropriate peg.

The pigeon-hole tray is a tray about 1 inch deep, divided into squares (of about 2½ by 2½ inches) by means of narrow criss crossing strips of wood. In the center of each 'pigeon-hole' is a painted number ranging from 1 to 100. The advantage of the pigeon-hole tray over the peg-board is that you do not have to tape your scenes in order to file them.

Now, using your cards as a guide, start with

roll A and wind off your scenes one-by-one. Perhaps Scene A 1 carries the *continuity number* of 57 in the *upper left* corner. In that case, you would wind off the scene, write the number 57 on the end of it with a grease pencil, roll it up, and place it in pigeon-hole number 57 on your tray.

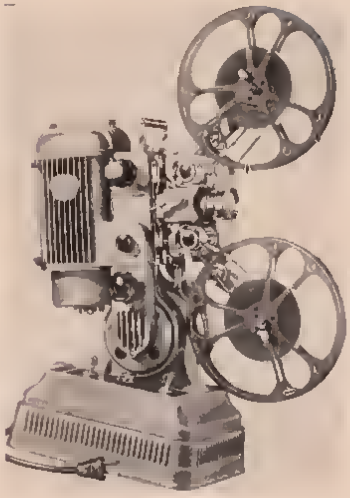
In the same manner, continue on through each scene of each reel of raw footage discarding out-of-focus or poorly exposed scenes as you go. Save bad takes by numbering them and placing them in empty film cans or typewriter ribbon cans. Store about ten scenes in each can, and place the numbers of these scenes on a label affixed to the outside. These discarded takes have a way of proving useful later.

By the time you have broken down the last scene on the last roll of raw footage, you will find that you have a peg board or pigeon-hole tray filled with continuous rows of separate scenes, each rolled up neatly numbered on the end, and now in order according to the cutting sequence which you have established.

The basic steps in cutting have now been attended to. You have separated the wheat from the chaff, so to speak. You have discarded all of the footage you will not need for your final cutting, and you have your material neatly arranged in continuity order. You are now ready to approach the actual job of creative cutting. In the following chapter we will discuss the mechanics of cutting, plus the fine points which make editing a vital cinematic craft.

NEXT ISSUE: *Creative Cutting*

Ampro's New Silent 16 MM. Projector



Ampro Corporation currently announces introduction of its new 'Imperial' silent 16 mm projector, with advantages of greatest simplicity and advanced performance.

New swing-out gate, company states, permits easy inspection and cleaning of aperture plate and pressure shoe, without disturbing focus of the projection lens. Another convenience stated is the new Cordomatic type power cord attachment—the line cord is attached to the machine and rewinds automatically in the base, and only as much cord as required is unreeled to prevent surplus line on the floor.

Other features include: Still picture button for stopping any frame indefinitely, with automatic shutter preventing film damage; film movement can be reversed by switch without projector stoppage; fast automatic rewind without transferring reels or belts; pilot light for threading and operation in darkened room, and powerful fan for adequate ventilation of high wattage lamps.

Ampro Imperial operates with any standard prefocused based projector lamp, T12 envelope or less, 750 watts or less. It is equipped with two inch coated super projection lens, speed F 1 6. It can be used on both D C. or 25 to 60 cycles A C., 105 to 125 volts.

Company states this new model is a light, compact and easily portable 16 mm. silent projector for home use, industry, church, classrooms and auditoriums—providing maximum illumination with smooth silent performance. Projector is finished in bronze and comes in a new luggage type case with 400 foot reel.

Added Universal Features Released by United World

Total of 37 additional entertainment features originally released by Universal have been added to the catalogue of United World Films 16 mm. releases for exclusive non-theatrical distribution.

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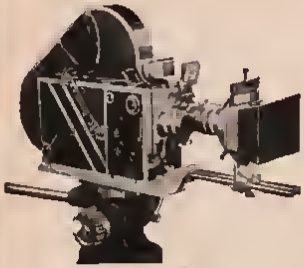

The Sunshade-Filter Holder is supported by a double arm bracket. This attaches to a plate which you can fasten on to the base of your camera where it can remain at all times if you desire. The Sunshade-Filter Holder is demountable into 3 small units which, when not being used, fit into your camera carrying case.

For E. K. Cine-Special, Bolex, Filmo and other fine 16mm cameras. It resembles the professional 35mm type Sunshade-Filter Holders and Matte Box generally used with professional 35mm cameras.

Designed for use with all popular types of 16mm cameras, the "Professional Junior" Sunshade and Filter Holder holds two 2" square glass filters, also a 2½" round Pola Screen with handle which can be rotated for correct polarization. By using our Sunshade and Filter Holder you will not require filters of various sizes as the 2" square filter will cover all lenses from 15mm to 6" telephoto.

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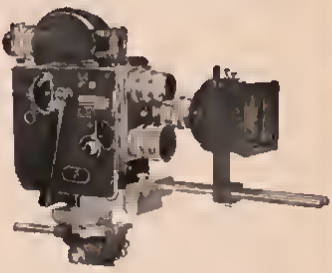

Compact, simple to assemble or dismount, the entire Sunshade-Filter Holder and 2 filter holders which are supplied are precision-made of non-corroding metals. Every serious cameraman appreciates the advantages that accrue when a fine Sunshade-Filter Holder like this is used.

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By EARL I SPONABLE

Twentieth Century Fox Film Corp. New York

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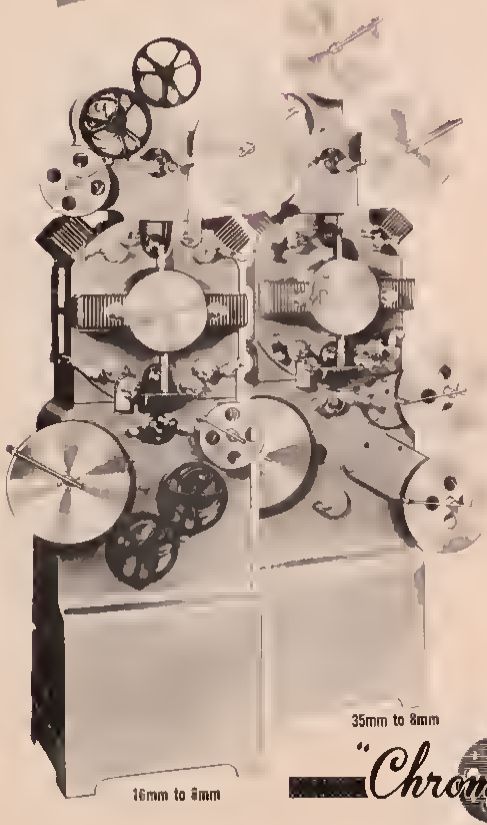

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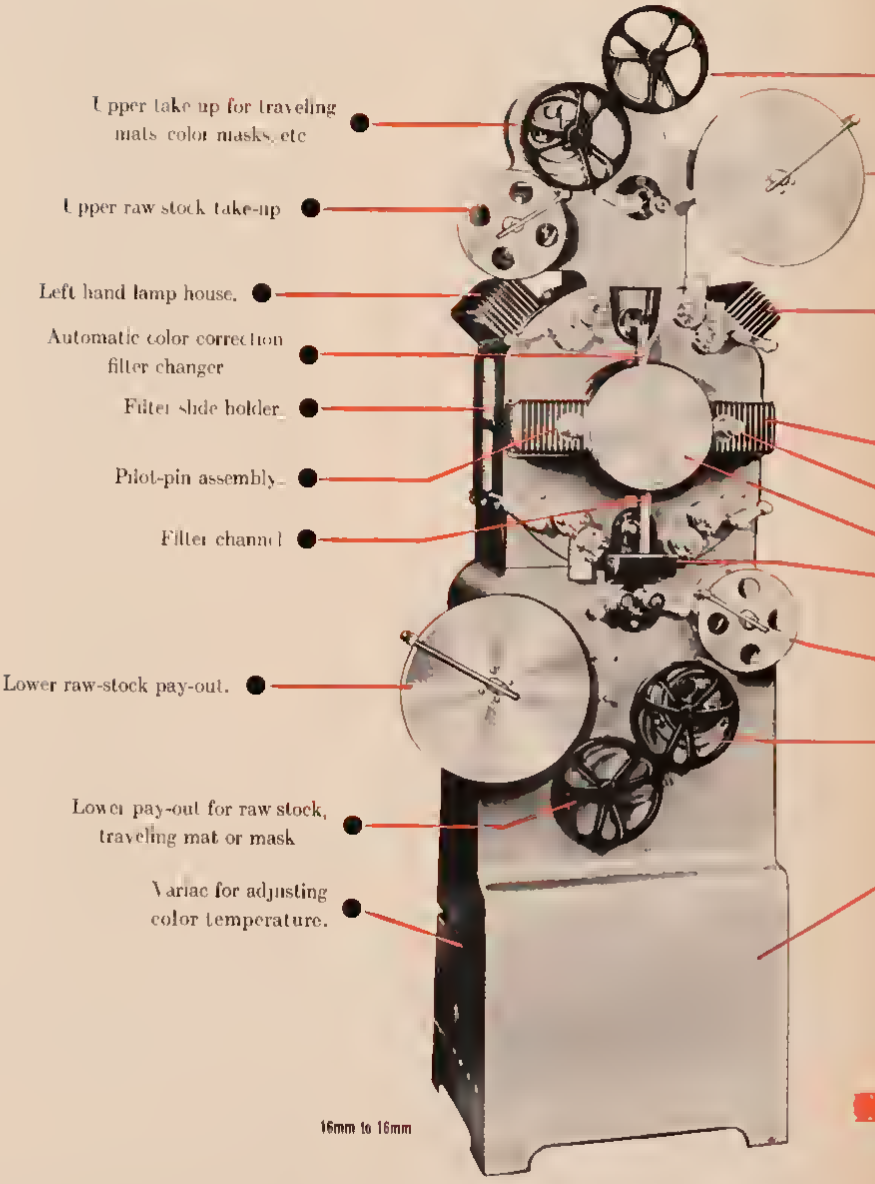
Upper take up for traveling mats color masks, etc
Upper raw stock take-up
Left hand lamp house.
Automatic color correction filter changer
Filter slide holder
Pilot-pin assembly
Filter channel
Lower raw-stock pay-out.
Lower pay-out for raw stock, traveling mat or mask
Variac for adjusting color temperature.
16mm to 16mm

CREATORS OF MODERN MOTI

Production . . . . .

- Upper pay out for raw stock traveling mat or color mask.
- Upper raw stock pay out for negative, positive, Kodachrome, Ansco or traveling mat.
- Right hand lamp house.
- Pilot pin assembly for registering tri-color separations, color masks, combination scene work, etc.
- Eye piece for viewing photographic operation during process.
- Optical system for enlarging, reducing, or one to one.
- Color filter tray holder.
- Lower raw stock take-up
- Lower take up for traveling mats, color mask, etc.
- Voltage regulator, blower, relays, timers, etc.

* *Operates from left to right or right to left . . . Optically or in combination*

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Historical Development Of Sound Film

(Continued from Page 3221)

in operation. As soon as active modulation ceases in one direction and starts in the other direction the modulation passing in the circuit actuates a relay mechanism to instantly put into action this sending station. In other words in our simple modulation circuit any alternating or pulsating currents would actuate a mechanism to bring the recording light up to the brilliancy desired for the best operation of the system and while no modulation was passing, the light would automatically be reduced to the point where no record would appear on the film.

"This is signed and witnessed at 9:40 A.M., November 28, 1927 and I am now going to call up Dr. McKenzie at the Western Electric Company and inform him of this idea so that it can be put into operation, if they so desire, on their mechanical method of recording sound. /s/ Theodore W. Case."

During the last of 1927 and the first months of 1928, there was much activity in organizing and in developing sound equipment by the Fox-Case Corporation. Sound News outfits were put in the field at the rate of one or two a month. Various short subjects and productions were made in the studios largely to learn the best uses for sound and its limitations. Many silent pictures were synchronized. A reel was made combining Technicolor with sound. A cartoon was made with sound effects.

May 10, 1928. A non-exclusive agreement was made between ERPI and Fox Case—effective April 2, 1927. The royalty arrangement was changed from 8 percent of the gross to $500 per negative reel for domestic release and a schedule for release in foreign countries that added up to a second $500.

May, 1928. Equipment for three studio recording units was ordered by Fox-Case in anticipation of its coming West Coast studio demands.

During the spring of this year, Winfield Sheehan, in charge of production at the Fox West Coast Studios, who did not believe too strongly in sound in the beginning, came East and was anxious to arrange to get started on West Coast studio sound productions. He had taken over two news outfits that were originally assigned to West Coast news work. With these the Fox studio made a two-reel dialogue comedy, The Family Picnic.

June 18, 1928. This opened as part of the program with 'The Air Circus' (synchronized sound) at the Globe Theatre in New York.

June 25, 1928. A Movietone field projector truck was used on Broadway to ballyhoo The Red Dance at its premiere. This out-of-door portable sound projection unit was a development of Fox Case that has been used to some extent for political and commercial purposes.

It now became Sheehan's desire to get into sound as quickly as possible. This was accelerated by the fact that other producing companies were already starting. He brought various members of his producing staff East to work out a way of starting this work, and placed his Movietone development under the direction of his studio manager Ben Jackson. They returned to Hollywood on July 12, 1928, taking practically the entire staff of engineers from Fox Case. Operations were planned on a large scale.

July, 1928. Equipment for nine West Coast recording units was ordered.

July 28, 1928. Several Movietone stages were started at Fox Hills, on a location which was previously used to corral Tom Mix's horses. These were erected under the direction of Mr. Sheehan, with C. H. Muldorfer as architect and H. K. Weeks as construction engineer. The completion of these sound studios and accessory buildings was accomplished with great speed and with much credit to the men responsible for the work. The whole plant took form in approximately ninety days.

Aug., 1928. Equipment for twelve more West Coast recording units was ordered, making a total of twenty four.

Sept., 1928. Equipment for three European recording units was ordered. These orders from Fox, together with those of other companies coming into the field, swamped the facilities of the Western Electric Company and made deliveries of equipment very uncertain.

This period was marked by a rapid growth of the technical staff of the Fox Case Corporation. Many contributions were made by various individuals, particularly L. B. Hoffman, L. W. Davee, A. J. Sanial, H. E. Bragg, H. F. Jermain, Walter Hicks, R. F. Nicholson, and W. F. Jordan. Nineteen newsreel field outfits were operating. The crews of these units did much to overcome the initial difficulties of field operation.

(To Be Continued)

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AMONG THE MOVIE CLUBS

Minneapolis Octo Cine

Eighth anniversary party of Minneapolis Octo Cine Club proved to be a huge success, attracting a capacity attendance. Chairman Gene Roggeman of the entertainment committee staged a fine show with included Carl Lindahl as master of ceremonies, Mike Coscio at the piano, and Paul Plasch at the drums. Fred Murphy exhibited his films of Glacier National Park, and show concluded with Janice Nasker presenting a number of accordion selections.

Club's annual picnic was held on August 17th at Cloverleaf Guernsey Farm, with members and friends parnciparing in various athletic contests, during the afternoon. The club provided free coffee, pop and ice cream, while milk was available at cost.

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AG-9

Syracuse Cinematographers

A large audience attended the July 24th public meeting of Cinematographers Club of Syracuse, which was held in the clubrooms. Feature of the film program was "New York State—Vacation Empire," narrated by Lowell Thomas. Other pictures shown included "Ritual of the Dead,' and 'Nation Builders.' Latter is a three reel 1938 International amateur movie contest grand prize winner, chronicling the history of Australia.

Club members are busy rehearsing the club picture to be titled, 'In the Nick of Time," and shooting begins within the next few weeks. Film is the first club project venture in movie making which—on completion—will be available for exchange with other amateur movie clubs around the country.

Our query of several months ago on this page, 'What Happened in Syracuse,' brings forth the information that the former Syracuse Movie Makers Association seemed to disintegrate, and a group of the club—including a number of charter members — successfully launched a new organization under name of Cinemarographers Club of Syracuse last January 14th. In the interval, group has held a banquet and film contest and obtained new club quarters. Currently, two club films are in preparation. According to president A. D. Roger, selective membership rules will be in force to prevent recurrence of difficulties stated to have been encountered in the former movie club.

Los Angeles Eight

Demonstration of the "Zoomar" lens by I. R. Susskind featured the July 8th meeting of Los Angeles Eight MM. Club, held at the Bell & Howell Auditorium. D. L. Ohlson displayed the new 8 mm. Briskin Magazine camera, and showed demonstration reels shot with the machine. Film program included "Moon Over Sun Valley,' through courtesy of Union Pacific, and group of pictures made by club members.

Sylvia Farley was adjudged the winner in the recent Ladies' Contest for 50 foot reels, with her 'My Day.' Second award went to Eugenia Clarke for 'April's Garden,' and Louise Arbogast tabbed third place for "Monterey."

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San Francisco Westwood

Westwood Movie Club of San Francisco held annual joint picnic with San Jose Movie Club at San Mateo Memorial Park on August 24th, with members carrying along cameras, swimming suits and equipment for various games staged between members of the two organizations. Eric Unmack was chairman of the August 22nd meeting, and provided a surprise program of films.

At the July 25th meeting, program included "Into the Rainbows,' by Celeste and Henry Swanson, with technical review by Walter Johnson, "Every Seven Days," by Edward Kentera, which will be entered in a national contest and the General Electric film on home movie lighting.

Evelyn and Leo Kerkoff won first place for 8 mm entries in the June uncut film contest with "Over the Hills," while president Kerkoff and Angus Shaw tabbed second with "The Sheiks of Araby." Celeste Swanson won in the 16 mm class with "School Days."

New York Eight

John Hefele delivered a most informative talk on kodachrome exposure at the July 21st meeting of New York Eight MM. Club, held at the Hotel Pennsylvania. Hefele exhibited an unedited film taken under various conditions of light, season, weather, etc. to demonstrate his points. Film program included two unedited reels by Bernard Freifeld, and 'With Malice Toward One,' produced by the San Francisco Amateur Movie Producers Guild.

Announcement is made that the club contest for subjects up to 1,000 feet will close at the November meeting.

Alhambra La Casa

Annual picnic of La Casa Movie Club of Alhambra, Calif., was held on evening of August 18th at Farnsworth Park, with members and guests taking along individual picnic baskets for outdoor lunching at the tables in the grove. Charles J. Ross presented a most interesting program in the amphitheatre to climax the evening.

San Francisco Cinema

Film program for the August 19th meeting of Cinema Club of San Francisco, held at the Women's City Club included "Alaska and the Yukon," 16 mm. in color and sound of the boat trip from Vancouver to Skagway, then into the Yukon territory, through courtesy of Canadian Pacific, 'Hawaiian Harvest,' courtesy of C. & H. Sugar Refining Corp., 'Mammoth Lakes,' by Rudy Arfsten, and repear showing by request of Les Deux Compagnons,' by Dr. Cherigie.

Utah Cine Arts

August 21st meeting of Utah Cine Arts Club was held at the Newhouse Hotel, Salt Lake City, at which film program comprised running of club's prize-winning pictures of last year. Those exhibited included 'Killers of the Wasatch,' by LeRoy Hansen, 'Excerpts from a Diary," by Theo Merrill, "Sunny Side Up,' by Al Londema, and "Worth Scouting For," by Al Morton.

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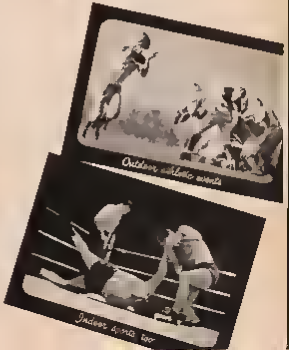

L. A. Cinema Club Amateur Exposition Huge Success

One section of the equipment exhibit auditorium

First annual amateur cinema exposition and equipment exhibit of the Los Angeles Cinema Club proved to be one of the most successful events staged in the 17 year history of the organization Held in the spacious buildings of the Los Angeles Breakfast Club on evening of August 11th, the event attracted nearly 1,000 amateur movie makers from the various clubs and districts of Southern California, and exhibits by manufacturers and distributors of 8 and 16 mm equipment and accessories

More than 350 enjoyed a barbecue beef dinner in the patio of the clubhouse grounds, following which the guests visited the exhibit room to look over the new equipment and products on display at the numerous tables

While attention was given to the exhibits, the three finalist pictures competing for the cup presented by Los Angeles Cinema Club to the winning club for one year were projected in the adjoining auditorium for both the judges and guests Because of the large attendance, the pictures had to be run twice to accommodate those interested in seeing the best in amateur films

Farmer's Daughter, entered by the Long Beach Cinema Club and stated to be a club theme project produced by Clarence Aldrich was adjudged the winner, "The Egg and I," from the Southwest 8 MM Club, took second, and entry of Los Angeles 8 MM Club—"How to Win Friends and Influence People"—was third L A Cinema member Charles Ross scored the films with musical background for the exhibitions

L. A. Cinema president Alice Claire Hoffman presented the trophy to the Long Beach Club, which was accepted by latter's past-president Mildred Caldwell for the coming year

As producer of the prize-winner, Aldrich received a $25 merchandise order Non-member judges—all qualified to function through many years' of experience in close connection with motion picture photography—included Harry Schenck, Don Mananshaw, William Thompson, and Gae Faillace

Among the 25 exhibits of various types of equipment and accessories for motion picture photography enthusiasts—a splendid representation for the first event of its kind—were Ponder and Best, Craig Manufacturing Co Panogear, Wilson Synchro-Meter, Magnestic Recorders Bardwell & McAllister, Hollywood Cine Products, Skan Lightmeter, Ansco, Craftsmen's Guild, J B Perrin Co, Telefilm Studios, General Electric (exposure meter), Davidson Manufacturing Co, Ralke Co, Associated Surplus, Multiflex Titler, H & S Film Magazine Co. Cell-Vision Co, Millsap Film Winder, J J Wilson Co, Popular Photography, and American Cinematographer

As an added attraction, each equipment exhibitor donated at least one door prize, with the gifts ranging from rolls of kodachrome to a Gasap camera and a Bardwell & McAllister Inky-Dinky

Officers of the club were enthusiastic ovet the outstanding success of the initial affair of this kind, and are already mapping plans for next years event

New Lightweight DeVry 16 MM. Sound Projector

W C DeVry, president of the DeVry Corporation, announces that his firm will soon introduce a new, lightweight model of 16 mm sound projector

Biggest Camera Crane

(Continued from Page 313)

One extremely interesting factor of the helicopter as a camera mount is the fact that it can be held still and steady at any height, and from this stationary position can be brought to a speed of ninety miles an hour Or the reverse of this can be undertaken, and the helicopter can be brought from extreme speed to a complete halt while close-up action takes place

These experimental scenes have been shown to the Academy of Motion Picture Arts and Sciences and to all studios The general feeling of those who have witnessed these first helicopter motion pictures is that here is one of the most interesting and valuable adjuncts to outdoor cinematography, and one which lends itself to a wide variety of fictional and documentary uses

In describing these experiments it is necessary to acknowledge the help and cooperation, not only of the Research Council of the Academy, but also the DuPont Film Company which furnished the film, George Crane of Pathe Laboratories who processed the film, the advice and guidance of Farciot Edouart of Paramount Studios Special Effects Department, and Ralph Densmore of the Mark Armistead camera engineering staff

DeVry Projector Presented

Aline Neal, adjudged the nation's outstanding school teacher of 1947 in country wide contest conducted by the Quiz Kid radio program was presented with a new DeVry 16 mm sound-film projector by the DeVry Corporation on the June 8th broadcast

Officers of Los Angeles Cinema Club on left with annual trophy for amateur movie competition Lorenzo del Riccio Alice Claire Hoffman, Charles M Peters, James Mitchell, Jack Shandler, and Karl Struss A S C At right, past-president Mildred Caldwell of the Long Beach Cinema Club accepts the trophy from L A Cinema president Alice Claire Hoffman, flanked by judges Gae Faillace Don Mananshaw William Thompson, Harry Schenck, and contest chairman Mitchell

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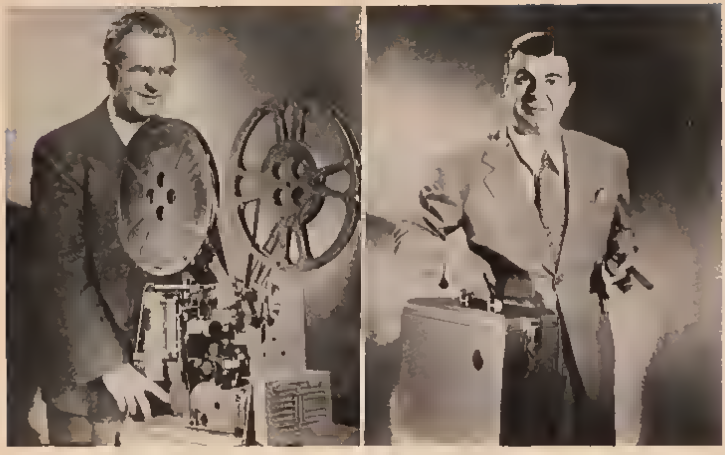
Victor's New "Lite-Weight" 16 Projector



Bruce Findlay of Los Angeles city schools examines the new Victor "Lite-Weight" 16 mm projector at left, while stage-screen-radio star Ken Murray demonstrates ease of carrying the machine (right)

A quality, lightweight 16 mm. sound motion picture projector has been designed by Victor Animatograph Corporation, and is now on display by distributors and dealers, according to company announcement.

Housed in a streamlined single unit aluminum case, the complete projector weighs only 33 pounds to allow for "walkaway portability." It is 52 percent lighter in weight and 69 percent smaller in size than the larger models, yet retaining most of the features of the standard Victor "Triumph 60" introduced last March. The demountable speaker fits snugly inside the case for carrying purposes, and mounts on the projector front during operation.

Victor "Lite-Weight" was designed especially for use in the home, school classrooms, and for business training and selling, where small quarters and audience do not require the screen size and sound volume of the larger models.

Mechanically, the Lite Weight retains numerous features of the Victor projectors, including clutch-controlled re-wind, instanmit, reverse operation, still picture projection, and projector of either sound of silent film at their respective speeds. It also incorporates the exclusive safety film trip has the 180 degree swing out lens, exclusive framing screw adjustment, spira-drafr lamphouse, and duo-flexo pawls. Top-mounted reel arms will accommodate 2,000 foot reels, and 750 watt illumination is standard for the Lite-Weight.

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Telefilm Adds Sound Truck

Telefilm 16 mm studios of Hollywood have added a second mobile sound truck to take care of demand for increased location recordings by commercial producers. Sound system is the latest type Maurer, with self-contained power unit, and makes direct, negative, positive or density recordings. A Mole Richardson boom is also included in the truck equipment.

Ladies Night at A. S. C. Clubhouse, Sept. 20th

Ladies Night will be presented by the American Society of Cinematographers on the evening of September 20th at the clubhouse. Program being arranged provides for dinner, dancing and entertainment, and the event will be the outstanding social affair of the organization for the year.

The large garden will be the setting for dinner, with special lighting effects being arranged. Dance floor will be laid in the clubhouse main room. Special committee in charge of arrangements and entertainment includes John Boyle, Arthur Edeson, Sol Halperin, Fred Jackman and Leonard Smith.

Out-Orsoning Orson

(Continued from Page 317)

part very accurate and skillfully paced to coincide with the action.

Adding richly to the mood of the film is carefully selected background music, which is heard all too infrequently throughout the film. While one cannot expect a full symphonic score on a shoestring budget, it can be said that music applied to more of the dramatic sequences would have enhanced the mood to an even greater degree.

In emulation of the technique used in Laurence Olivier's monumental production of Henry V," the soliloquies were staged so that the actor's voice is heard on the sound track over a close-up of his face reacting to the words. He does not move his lips—and the illusion that his thoughts are being heard is quite convincing.

All in all, the Bradley production of *Macbeth* is a craftsmanlike job, well-staged and exceptionally well-photographed. Its force stems directly from the original approach used by its youthful cast and crew, as well as from the world of pre-planning that was done before a camera was allowed to turn. It may well serve as an inspiration to amateur producers seeking to add professional touch to their work.

More than 100 varieties of Wratten Filters for standard photographic purposes, and some 20 types of filters for special photographic needs, are produced by the Eastman Kodak Company.

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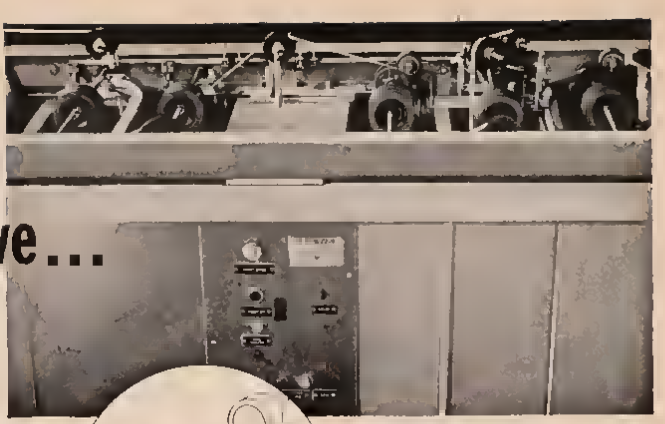

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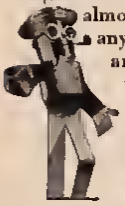

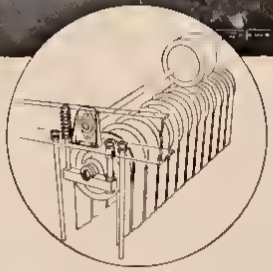

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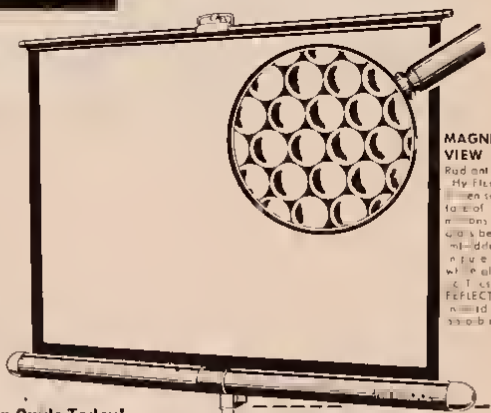

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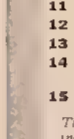

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New 8 MM Projector Kodascope Eight-90

The Kodascope Eight-90—an unusually brilliant, well planned, de luxe 8 mm projector—optionally and mechanically the finest Kodascope Eight, has been announced by the Eastman Kodak Company

Teaming a 750-watt lamp with a fine Lumenized f/1.6 lens, and a superb optical system which incorporates low-reflective coating of all elements of both the projection and condenser lenses, the projector delivers light to the screen unsurpassed by any other 8mm projector of similar lamp wattage As a result, Eight' fans can increase projector-to screen distance for larger movies without sacrificing screen brightness

In addition, for shorter "throws' the Kodascope Eight -90 offers still another advantage It will take any of three accessory lamps—300 , 400-, or 500 watt—so that the operator can tailor screen brightness to projection needs At all of its projection distances, in all cases, because of its well-balanced optical system, the projector gives excellent color reproduction, high definition, and contrast

The new projector is still further designed for luxury home projection in that its operation is simplified by conveniently located fingertip controls Movable loop guides, accessible sprockets, and a latching film gate facilitate threading—and the guides, by forming perfect upper and lower loops, assure even film flow and smooth projection A three-way switch controls motor and lamp, a knob governs projection speed Adjustments such as focusing, tilting, and framing are easily made When the show is over a built-in, motor-driven rewind helps finish the job by smoothly winding back the film

The Kodascope Eight-90 also incorporates a still picture control which stops the film and automatically drops a safety screen so that the projection of a single picture can be enjoyed as long as it is desired Drive shafts for the spindles are enclosed for quiet protected performance And a shift lever is built into the machine to permit backing up and the convenient re running of portions of particular interest, or for reverse action—a warranted chuckle producer

The film reverses smoothly and safely under a minimum of stress, so that long film life is insured During rewinding, however, when film can and should flow freely, pressure on a button increases the tension to provide the drive necessary for rapid, snug winding of the film

The Kodascope Eight 90 has an especially efficient cooling system Its film capacity is 200 feet—approximately a ¼ hour show

Smartly styled and trim, the Kodascope Eight-90 offers a de luxe appearance to match luxury performance Excellent balance on the handle, cast as part of the projector head, makes for cool easy carrying. The sturdy carrying case included in the purchase price, provides convenient carrying and storage of the entire projection outfit—including the Kodascope, reels, extra lamp, and incidental accessories It will be available through all Kodak dealers in limited quantities

A TIGHT SPOT FOR PAULINE!

..but never fear 'cause Roger is on the way. In all of her hazardous adventures, Pauline has always been saved in the nick of time.

Hollywood Cinematographers also get into "tight spots"...new films, new movie techniques present new and difficult lighting problems Mole-Richardson has "saved the day" many times through its endless research in the illumination field. Since 1927, "Molinkies" and "Molarcs" have illuminated over 90 percent of Hollywood's productions.

Winner of five Academy citations, Mole-Richardson lights are preferred by professional photographers everywhere.

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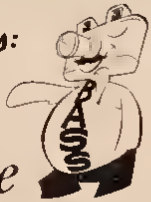

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16 MM Amateur Contest Announced By American Humane Association

THE American Humane Association announces its fourth motion picture contest for amateurs submitting 16 mm films in either black-and-white or color, with total prizes of $300 divided to first, second, and third, respectively in amounts of $200, $75 and $25. Contest will close on March 31, 1948, and is open to anyone residing in the United States or its possessions.

The sponsored event provides a chance for amateur movie makers to really step out with their hobby in photographing pets, domestic animals, birds and wild life, and have an opportunity at the cash awards. More significant is the recognition by a national organization of the importance of amateur movie making itself. Officers of the Humane Society could utilize the cost of the contest in many other ways, but chose the medium because of the growing number of amateur movie makers who were turning out excellent subects and showing them widely before groups and friends. It is pointed out that—although technical perfection is an item—most important to the judges will be the originality and presentation of the subject.

It is suggested that officers of amateur clubs around the country announce the contest to blanks may be secured by writing Motion Picture Contest, American Humane Association, 135 Washington Avenue, Albany 6, N. Y.

Rules and Suggestions

For the benefit of the large number of amateur movie makers we are printing rules and suggestion to contestants as issued by the Association.

Each contestant must fill out an entry blank and include it with the film or films submitted.

Contest closes on March 31, 1948. All entries must be in the offices of the American Humane Association at Albany on or before that date, and will be kept unopened until the judges meet for review and decision. A 300 or 400 word typewritten description of each film, and where it was made, should accompany each entry.

Films which are now or have been in commercial use are not eligible. By 'commercial use' is meant availability of the film for public showings, free or rental through public or private film depositories. Films already produced but which have not seen commercial use are eligible. Persons directly engaged in professional motion picture production cannot submit entries.

All films must be on original 16 mm stock and not less than 200 feet nor more than 800 feet in length. Films may be in black-and-white or kodachrome, silent or sound on film, and exposed at 16 or 24 frames per second.

Films submitted must bear the name and address of the entrant on the reel and on the can, must be sent postpaid, but the society will defray return postage. Contestants may submit as many films as desired and all entries remain the property of the contestant. However the American Humane Society reserves the right to make prints from all prize-winning films and to use these prints for educational purposes.

Each film should create a friendly, kindly and constructive interest in animals, and should have humane educative value, although it need not be primarily an educational or teaching film.

Subjects may deal with any type or types of animal life. If the film deals with pets, for example, good care and training practices should be emphasized where possible. If domesticated animals, some of their contributions to mankind as well as good care practices might be included. If wild life its conservation for economic and esthetic reasons might be emphasized. These are, however, only suggestions and are not to be interpreted as specific or limiting requirements.

Animals as subjects for portrayal are to be found everywhere from the pet in a city apartment to the wild animals of the Rocky Mountains.

The American Humane Association is opposed to cruelty or mistreatment of animals in all forms. The following must be omitted altogether: crop-eared dogs, dog field trials, dog racing, horses with set tails, hunting of any kind where the purpose is to kill, trapping, cockfighting, rodeos, bullfighting, and showing animals behind bars in comparatively small cages such as are found in old-fashioned zoos.

Likewise the portrayal of pets in ridiculous situations is discouraged. Examples are: dog sitting in a chair eating with the family at the dining table, dog with spectacles sitting at typewriter or reading a book, dog with pipe or cigar in mouth, cats dressed up in doll's clothing, and any other situation completely unnatural to the normal life of the animal. The American Humane Association considers such portrayal as contrary to the purposes of the contest.

Judges of the contest will include: Dr. Irene F. Cypher, Supervisor Audio Visual Education, Department of Education, American Museum of Natural History, New York; Miss Louise Branch, vice president, United Specialists, Inc., New York; William Bridges, Curator of Publications and in charge of Photographic Department, New York Zoological Society; Leo J. Heffernan, president of Metropolitan Motion Picture Club, New York; and J. Seth Jones, general manager of Connecticut Humane Society, Hartford.

The American Humane Association will answer any question in regard to the proper care and treatment of animals where such information is required by contestants.

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Some dealers are offering war surplus machines as new models. These 1942 surplus machines will not handle modern film. They were not designed for that purpose
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JOE DUBRAY, A. S. C., Pioneer Camera Expert, Retires

Joseph A Dubray, A S C (left), was tendered a farewell luncheon on his retirement from Bell & Howell Company Shown with the camera pioneer are J H McNabb (center) and A S Howell, president and vice-president respectively of B&H

Joseph A Dubray, A S C., pioneer motion picture cameraman and technician, and associated with the Bell & Howell Company for the past 20 years, has announced his retirement at the age of 65

While still but a youth in France, Dubray worked in the Paris photographic establishment of his father, and entered the field of cinematography in 1905 to be recognized as one of the earliest pioneers in motion picture camera activities He joined Pathe Freres in Paris, where he did experimental work with motion pictures, and was with the first Pathe group that came to the United States about 1910 to establish the American production unit

With American Pathe he functioned as chief cameraman for the original filming of the Pearl White serial Perils of Pauline," and was later personal cameraman for Ethel Clayton and other famous stars of the early silent days

Always vitally interested in the development of the technical and engineering phases of cameras, projectors lenses and related cinematographic equipment in contrast to actual production during photography, Dubray joined Bell & Howell in charge of the Hollywood office Later, he was sent to Europe to organize B&H interests on the continent, and returned to the Chicago home office in charge of the professional equipment division

THE 16 MM

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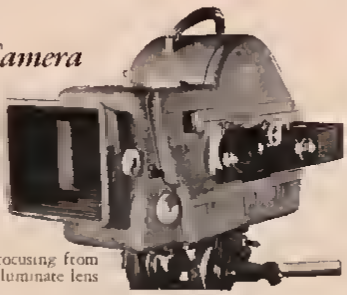

This Blimp constructed of Dow Metal (magnesium) is thoroughly insulated for absolutely silent operation The Blimp has these exclusive features • follow focus attachment for changing lens calibrations while the camera is in operation • viewing magnifier mounted on top of blimp for focusing while camera is mounted in blimp • arrangement for opening camera viewing aperture trap for focusing from the outside of the blimp • pilot lights to illuminate lens calibrations and film footage indicator

Blimp takes synchronous motor drive which couples to camera [illegible] further carrying handle mounted at the top A dovetail bracket is provided to mount a direct vision finder for following action

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WE SPECIALIZE in REPAIR WORK on
MITCHELL and BELL & HOWELL CAMERAS
CINEMA EQUIPMENT

25 YEARS AGO

With A.S.C. and Members

• John Seitz, A.S.C., had just completed photographic direction on "The Prisoner of Zenda," Rex Ingram production for Metro

• President Fred Jackman of the A.S.C. was directing final scenes for a Hal Roach serial with Ruth Roland as star, on location at Truckee

• Gilbert Warrenton, A.S.C., was on the camera staff at Lasky's as cinematographer for director Al Green

• To combat the adverse publicity about Hollywood in 1922, Victor Milner, A.S.C. and Reginald Lyons A.S.C., stepped out and made a one-reel picture under title of "Hollywood as It Is," which was to be released nationally. Film showed the church and home life of the community, together with the scenic beauties and wholesome recreational activities

• Mary Pickford's starrer, "Daddy Long Legs," was in current release—photographed by Charles Rosher A.S.C., and Henry Cronjager, A.S.C.

• Herford Tynes Cowling, A.S.C. in an article, "Wayang-Wayang," disclosed that motion pictures were probably the oldest form of theatrical entertainment, as Hindus had their ancient form of picture drama for a thousand years or more—in fact—animated shadow picture plays were used in ancient times as a means of moral education of the masses. The author pointed out that all Javanese were Wayang fans

• O. B. Depue of Chicago announced invention of an automatic light control for motion picture printing machines, adaptable to either a continuous or step-printing machine

• The Chicago school system had installed a visual instruction department, with a large film library available for the 65 schools then equipped with projectors

• Guy Wilky, A.S.C., was in Mexico City photographing a bull fight for a feature of that day

• George Gibson, now associated with the the J. E. Brulatour Hollywood office, but superintendent of Rothacker Chicago laboratory 25 years ago, was heading west on his honeymoon

• H. Lyman Broening, A.S.C., described his experiences in photographing "Kindred of the Dust" in the redwood forests of northern California.

• Arthur Edeson, A.S.C., was in charge of photography for the Douglas Fairbanks starrer, "Robin Hood"

• Ernest Palmer, A.S.C., was on a vacation trip to London, England

• Ira Morgan, A.S.C., was in New York photographing "When Knighthood Was In Flower," Marion Davies starring production

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Current Assignments of A.S.C. Members

MEMBERS of the American Society of Cinematographers were occupied as Director of Photography or Assistant Director on the Hollywood studios during August as follows:

Columbia

Joseph Walker "The Mating of Millie," with Evelyn Keyes, Glenn Ford, William Parker, Ben Kadner, Virginia Hunter.

Raymond Rohauer "The Lady Takes a Sailor," with Jane Wyman, Alexander Knox, Peggy Ann Garner, Phyllis Thaxter, Dennie Moore, Wally Cassell, Gene Lockhart, Jo "The Mask Appears" with Jane Hayward, James Ellison, George Macready, Edgar Buchanan.

Vincent Farrar Blondie's Anniversary," with Penny Singleton, Arthur Lake, Adele Jergens, Fred Sears.

Morgan Glennon Go with Gene Autrey, and in Israel, Jack Leonard, Michael Lewis, Swan Reed.

Eagle-Lion

John Boles Northwest Stampede, (Cinecolor), with Joan Leslie, James Craig, Jack Oakie, Bill Williams, Alan "Tallboy" Mowbray, Dennis O'Keefe, Andy Devine, Jane Lockhart.

Independent

Charles Stumar "War Party," Agency Pictures, with Henry Hull, Shirley Temple, Jeffrey Lynn, George O'Brien, Ward Bond, James Arness, Robert Wood, Hugh Beaumont, Dick Foran, Guy Kibbee, Gene Wesley.

Ernest Miller The Time of Your Life," with Jane Wyman, Lew Ayres, Broderick Crawford, William Bendix, Tom Ewell, Wanda Hendrix, Richard Erdman, Paul Hurst, Ann Doran, Richard Lyon, Joseph Vitale, Nestor Paiva.

Metro-Goldwyn-Mayer

Robert Surtees "The Painting Bandit," Technicolor, with Frank Sinatra, Katherine Grayson, J. Carrol Naish, Steve Cochran, Mildred Dunnock, John Skinner, Billy Gilbert, Michael Ansara.

Charles Rosher "On An Island With You," Technicolor, with Esther Williams, Peter Lawford, Jimmy Durante, Ricardo Montalban, Cyd Charisse, Wayne Cogan.

Hal Mohr "The Wild, Wild West," with Robert Taylor, Audrey Totter, Herbert Marshall, Xavier Cugat, Vince Barnett, Marcel Dalio, Elsa Lanchester, Marie Windsor, Vince Barnett, Marcel Dalio.

Ray June "Pagan Love Song," with Van Johnson, Esther Williams, Howard Keel, Jane Powell, Rita Moreno, Una Merkel, Color by Technicolor.

Harold Rosson "Battle Cry," with Van Heflin, Aldo Ray, Anne Francis, James Whitmore, Tab Hunter, Dorothy Malone, Raymond Massey, Color by Technicolor.

Robert Planck "Luxury Liner," Technicolor, with George Brent, Frances Gifford, Jane Powell, Lauritz Melchior.

Monogram

Henry Sharp "The Quest of Willie Hunt," with Robert Paige, Wanda Hendrix, Gale Storm, Leo Gorcey, Huntz Hall.

William Sickner "Rocky" Pictures, Inc., with Rocky McDonald, Gale Sherwood, Edgar Barrier, Jonathan Hale.

Paramount

Charles Lang "My Own True Love," with Phyllis Calvert, Melvyn Douglas, Wendell Corey, Color by Technicolor.

John Seitz "A Girl Has A Thousand Secrets," and Edward G. Robinson, Gail Russell, John Lund, Wanda Hendrix, William Demarest, Richard Webb.

Ray Rennahan "The Lifeless Technicolor," and Bob Hope, Jane Russell, Samuel D. Hinds, John Lund, Jack Seaul.

RKO

George Robinson "Open Secret," Mona Lisa Productions, with John Ireland, George Tyne, Lee Long.

Republic

Jack Greenhalgh "The Red Pony," Feldman-Meyers Group, with Myrna Loy, Robert Mitchum, Louis Calhern.

RKO

Nick Musuraca "I Remember Mama," with Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sidney Blackmer, Rudy Vallee, Edgar Bergen.

George Diskant "A Song To Remember," with Cornel Wilde, Merle Oberon, Paul Muni, Larry Parks, Nina Foch, Color by Technicolor.

Harry Wild "Mayo Jones," with Barbara Rush, Jeff Richards, Walter Brennan, Jack Elam, Arthur Hunnicutt, Richard Jaeckel, Lee Marvin, Jay C. Flippen, Ralph Dumke, Claude Akins, Tommy Dorsey and His Orchestra, Ann Miller, Lionel Hampton.

Robert de Grasse "The Miracle of the Bells," with Fred MacMurray, Frank Sinatra, Alexis Smith, Lee J. Cobb, Color by Technicolor.

Frank Redman "Wild Horse Mesa," with Randolph Scott, Barbara Hale, Richard Martin, Forrest Tucker, Georgia Carroll, Jack Lambert.

Harry Wild "Macao," with Robert Mitchum, Jane Russell, Gloria Grahame, Thomas Gomez, William Bendix, Color by Technicolor.

Nicholas Musuraca "Clash By Night," with Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe, Keith Andes, Silvia Richards, J. Carrol Naish, Irene Ryan, Douglas Fowley, Directed by Fritz Lang.

Joseph Walker "Dishonored Lady," with Joan Bennett, Dan Duryea, Color by Technicolor.

Harry Wild "Split Second," with Dennis O'Keefe, Alexis Smith, Jan Sterling, Stanley Ridges, Paul Stewart, Frank Jenks, Robert Hutton, Lawrence Tolan.

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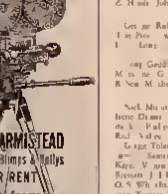

Three New Books On Photography

For the amateur movie enthusiast who is planning a trip through the western states, Fred Bond's 'Westward How! Through the Scenic West' is one of the most complete and informative tomes so far available

In 324 pages, it details with type, illustrations and maps, a total of 21 planned tours from South Dakota to the coast, with suggested routes for each tour, principal points of photographic interest both on and off the beaten tracks, recommendations for most advantageous season in each district, and best stop-over points

Traveler-Photographer Bond also provides charts showing best time of day for taking pictures at each point of interest, also recommending correct exposures for the various types of still and motion picture photography

'Westward How!' Through the Scenic West' will be most valuable to the amateur movie maker anticipating a future vacation trip through the 12 western states and Canada It is published by Camera Craft Publishing Co of San Francisco, and priced at $6.95

• Arthur L Gaskill and David A Englander are authors of 'Pictorial Continuity,' a simple and explicit manual describing how the amateur motion picture photographer can improve the quality of his films through proper utilization of camera continuity It goes into detail and photographic description of the manner in which to photograph sequences through proper use of establishing, medium, close-up, cut-in, and re establishing shots to enhance the value of audience interest in the finished picture

Gaskill was former head of the Army Photographic School of the Signal Corps, while Englander was a combat photographer with the U S First Army participating in the French and Belgian campaigns

'Pictorial Continuity' specifically aimed for attention of the amateur movie maker, is published by Duell, Sloan & Pearce, Inc, New York, and priced at $3.00

• Although the second edition of William Mortensen's 'Pictorial Lighting' is directed primarily to the still photography enthusiast, it contains much basic and valuable information for the amateur cinematographer who desires to correctly use inexpensive lighting setups for interior shooting The book goes into detail on fundamentals of lighting, and is profusely illustrated.

'Pictorial Lighting' is published by Camera Craft Publishing Co of San Francisco, and priced at $4.50

Ansco Color 35 mm.

(Continued from Page 311)

ous in shooting in the high mountains in snow and ice Further, no tests could be made for guidance in shooting. The producer commented that—although trying to make a picture in the middle of Europe where it should be taken for granted that supplies and equipment for such an undertaking would be readily at hand—the project developed more delays and headaches than if it were made on a desert island

After shooting about a week, the Arriflex developed shutter trouble In taking the camera part, one of the fibre gears was found to be worn out As a replacement could not have been found in Switzerland, or even in Germany without extended delays, it was decided to fashion a brass gear But on arriving back in Zermatt, the only mechanic in the village was the priest who had a little shop back of his church He stayed up all night, hand-filing a new gear to fit, and the unit returned up the mountain at six the following morning The priest refused compensation for his invaluable work, but accepted three rolls of color film for his Leica camera which he was very happy to obtain

Even with exposure of the 5,000 feet of film finally completed, producer Allen still encountered difficulties He shipped the film to Hollywood by air express; the first 2,000 feet arrived okay, but the second shipment of 3,000 feet strangely wound up in a warehouse in Canada where it was lost for three months This delay in processing fortunately did not harm the negative, which was finally edited into the short with running time of 21 minutes and 1900 feet in length More remarkable is the fact that this was edited from total exposure of only 5,000 feet of negative on the project All processing of the negative was handled by Houston color film laboratories, which are also currently making 125 Ansco color prints for release

Producer Allen recently received 14,000 feet of Anscocolor 35 mm negative shot by cameramen Angst and Braun in the Austrian Alps This footage, mainly devoted to spectacular skiing shots, will be incorporated into a feature 'White Devil,' which Allen plans to make in November He is currently at Tarpon Springs Fla, directing footage for what he plans as his initial feature Anscocolor release, 'Sixteen Fathoms Deep'

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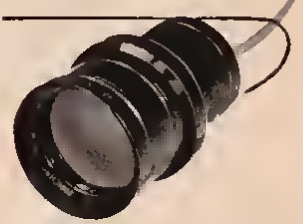
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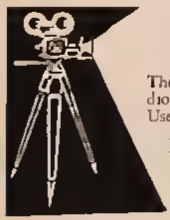
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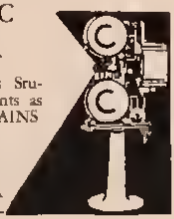

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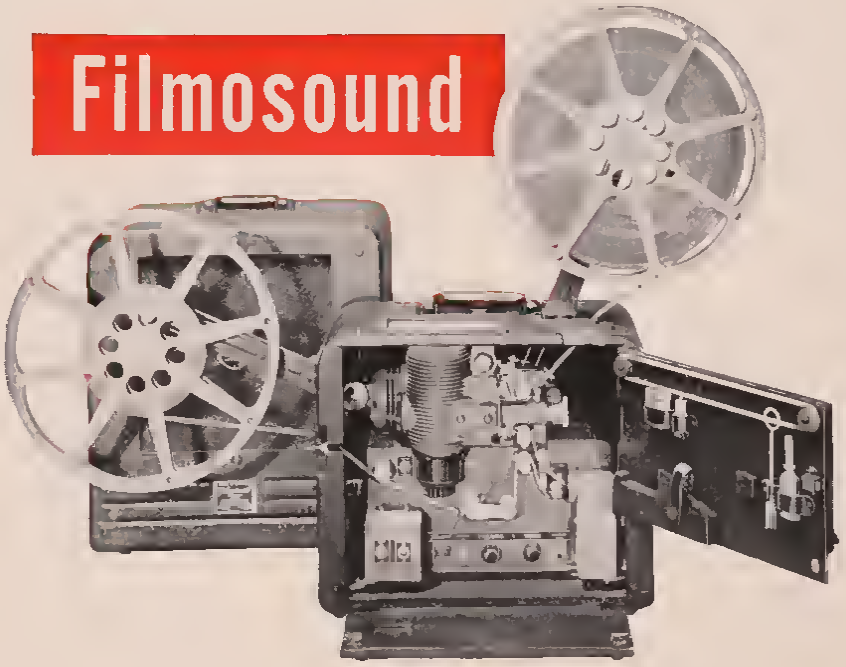

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